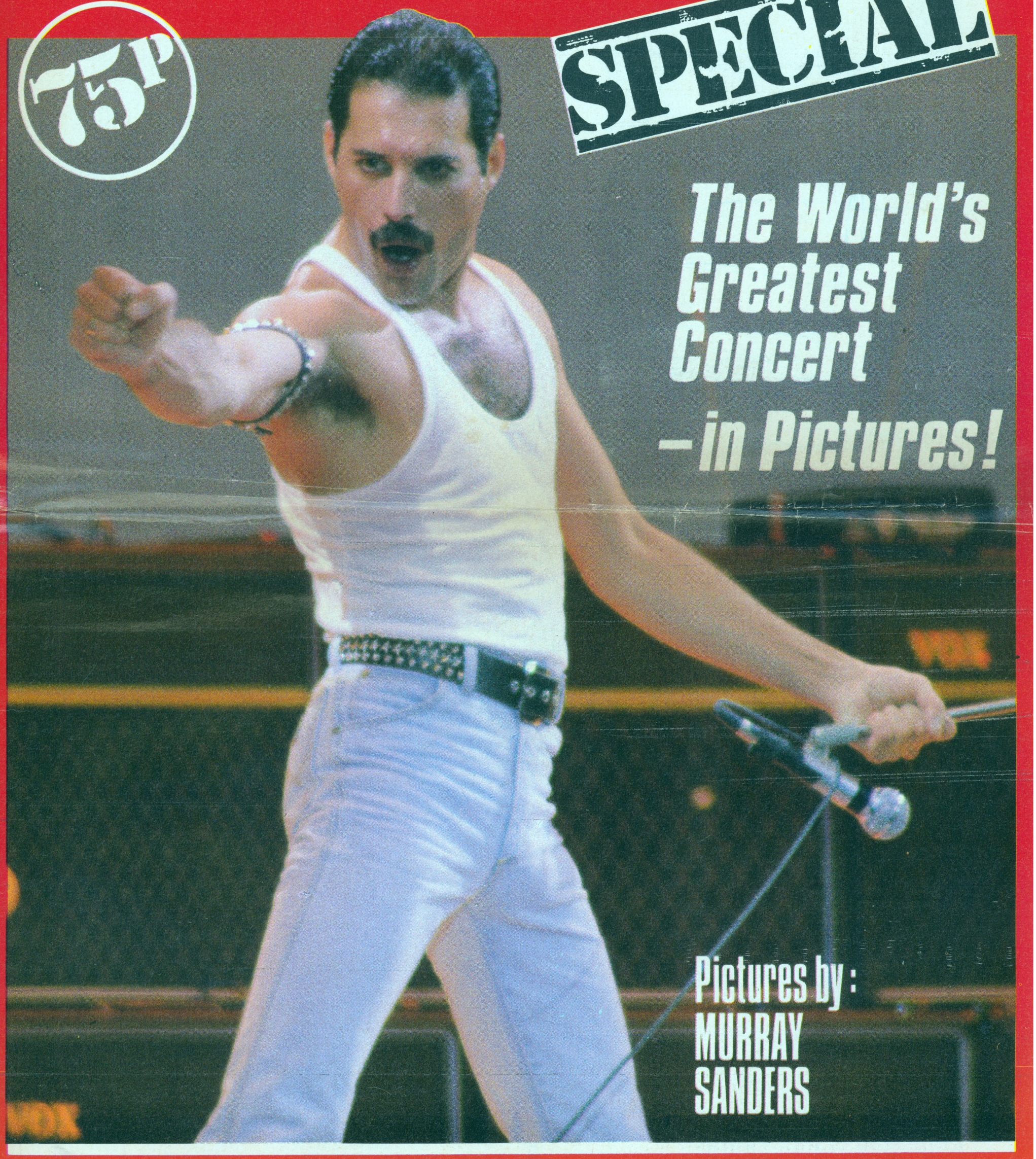
LIVE AID

75P

SPECIAL



The World's Greatest Concert – in Pictures!

Pictures by :
MURRAY
SANDERS

Published by The News Centre, Portsmouth

One man's dream comes true

Picture 2054-32.

... and the world's heart is touched

HUNDREDS of thousands of pounds are still pouring into the Live Aid coffers in what many people have described as the greatest charity event ever.

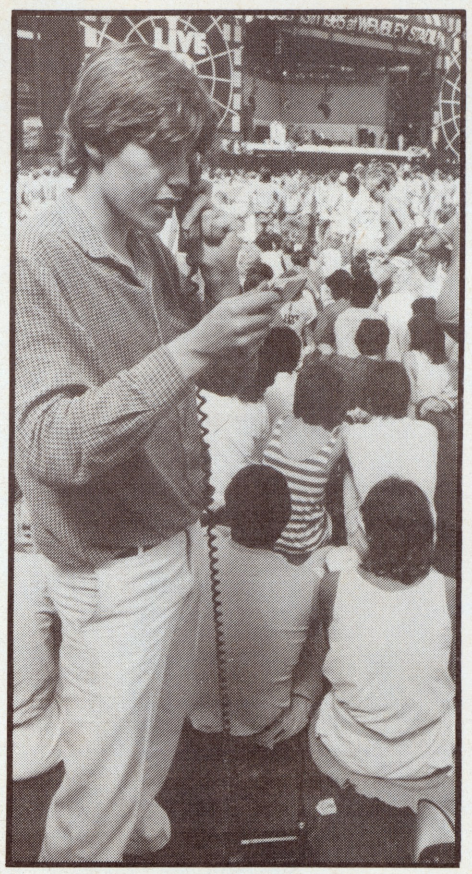
Cash pledges from around the world have so far lifted the total to an amazing £50m., but organizer Bob Geldof — pictured above with some of the stars who helped in the marathon — hopes much more can still be raised.

Donations have flooded in from all sources — from elderly folk giving their weekly pensions and schoolchildren donating pocket money to the £1m. from an Arab sheikh and the £1,000 deposit a couple were putting aside for their house.

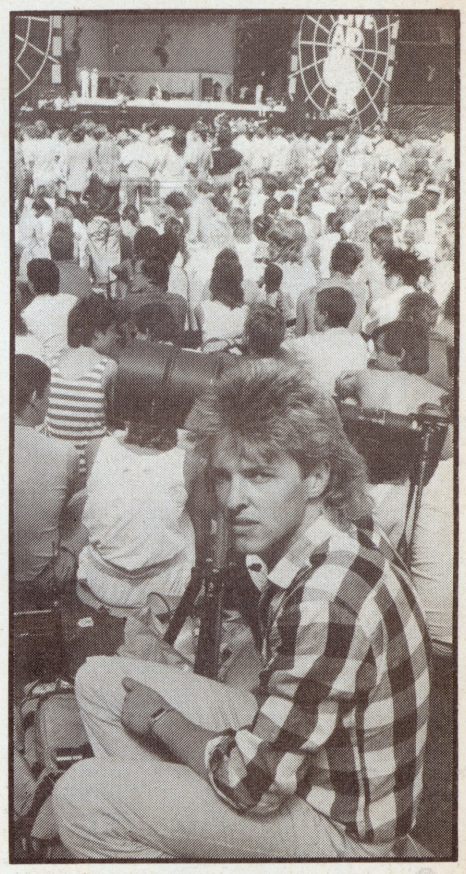
Cash from Britain was slow in coming forward until David Bowie cut short his set by one song to show a moving scene of starving Ethiopian children filmed by a Canadian crew.

As tears rolled down the cheeks of people at Wembley and at home in front of their TV sets watching the heart-rending moment, so the money rolled in.

The problems now lie in ensuring that every pound raised gets turned into aid which in turn reaches its destination — the starving millions.



●Reporter Phil Tusler of The News, Portsmouth, sending copy by portable telephone direct from Wembley.



●Photographer Murray Sanders, who took all the pictures in this souvenir publication.

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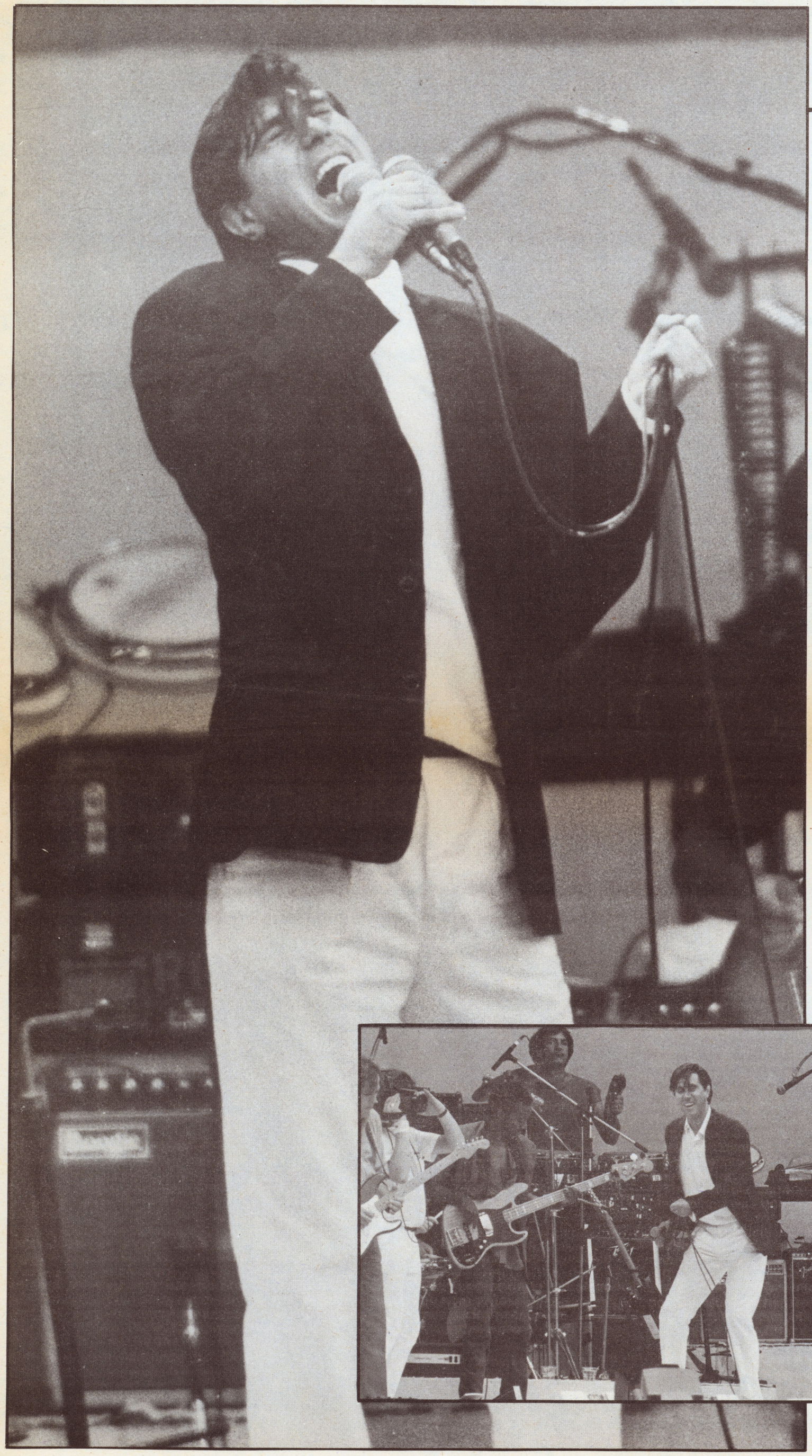


FERRY GOOD SHOW

●As natty as ever, Bryan Ferry brought along his new backing band to set toes tapping with "Jealous Guy."

- Pictures 2054-48 (left) and 2054-49

LIVE AID SPECIAL

●A substantial percentage of the profits from this publication will be sent to the charity Live Aid. Thank you for your support.

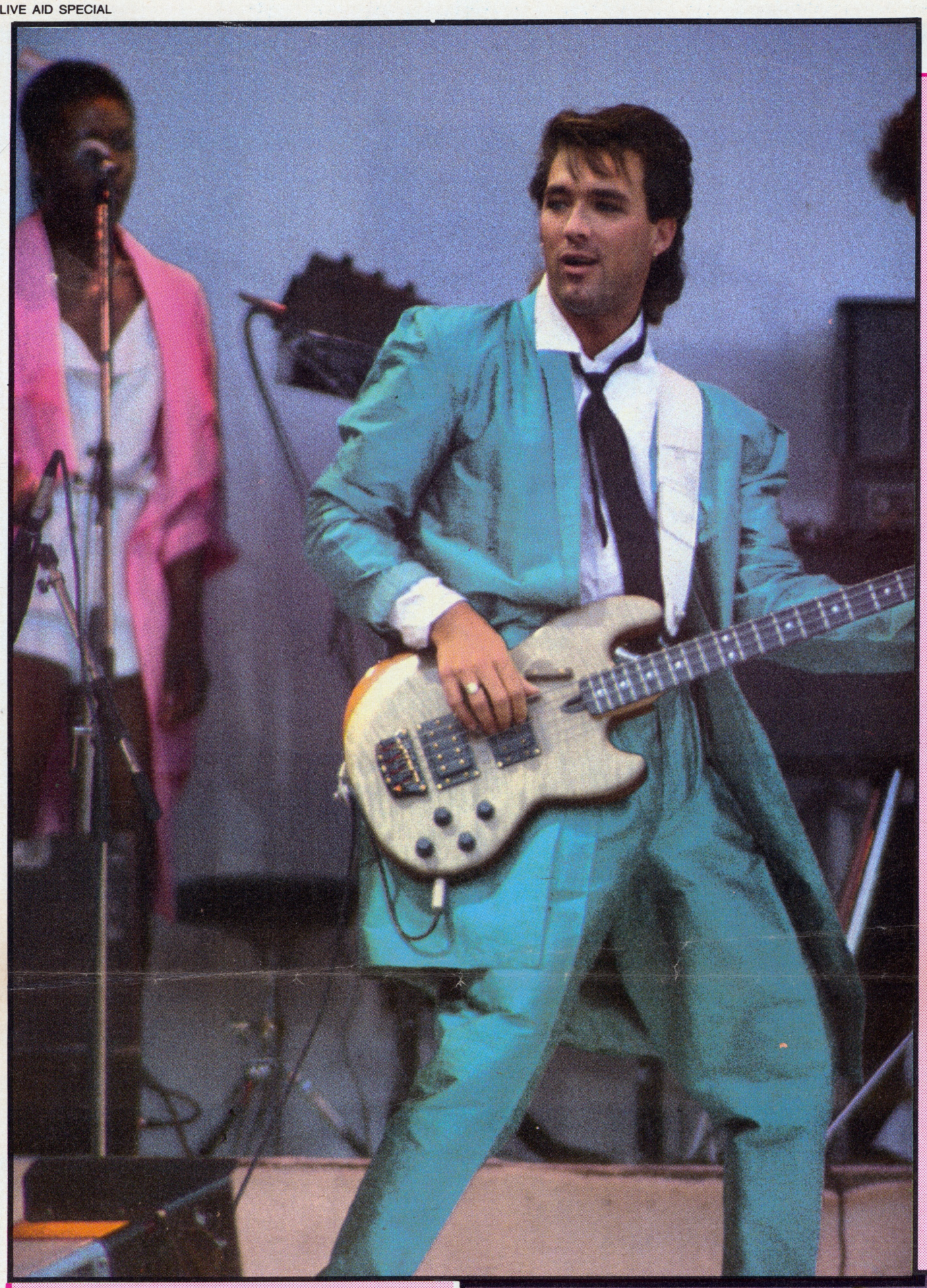
●**In the event, there was no Beatles reunion and Julian Lennon didn't appear, but Paul McCartney alone was enough to keep the crowd's attention.** - Picture 2054-20

●**Midge Ure of Ultravox lets it go.** - Picture 2054-28

SINGING IT OUT IN STYLE

●LEFT: David Bowie and friends bring a touch of snappy style to the stage. - Picture 2054-1

●ABOVE AND BELOW: Sade, generally acclaimed the best-dressed performer of the day. - Pictures 2054-21 and 22



BRINGING ON THE BALLET

●Spandau Ballet's John Keeble brought a splash of colour to the late lunchtime slot when the group bounced on to delighted screams.

Gary Kemp rivalled him in bright orange shirt and vividly checked trousers, but vocalist Tony Hadley settled for a sober black and white outfit.

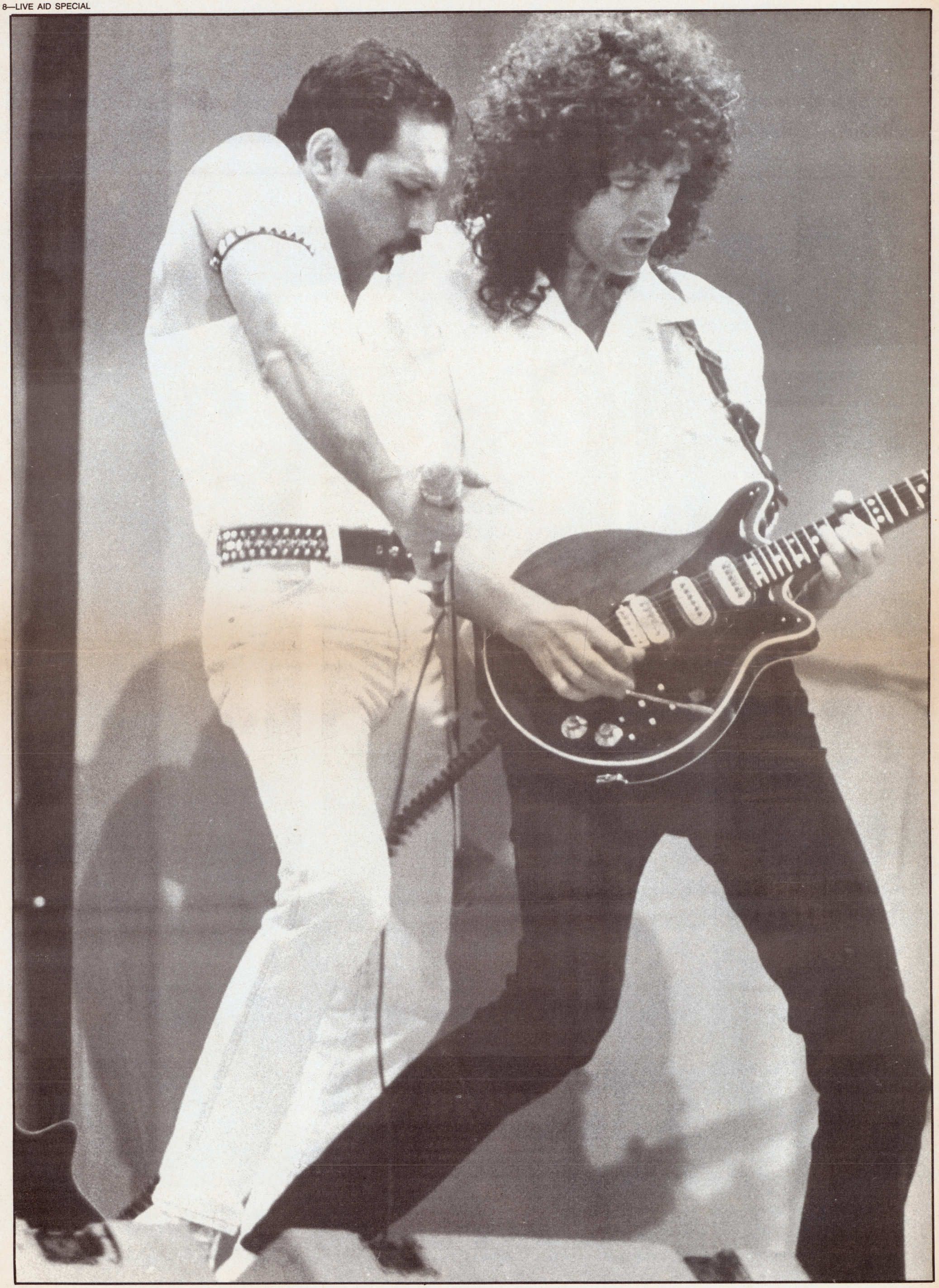
Both the clothes and the music went down well with the delighted fans from the moment Spandau Ballet launched into "Only When You Leave," and the magic lasted throughout their 15-minute slot.

But as Gary Kemp said afterwards: "It went very quickly. The greatest moment of my life and it just flashed by."

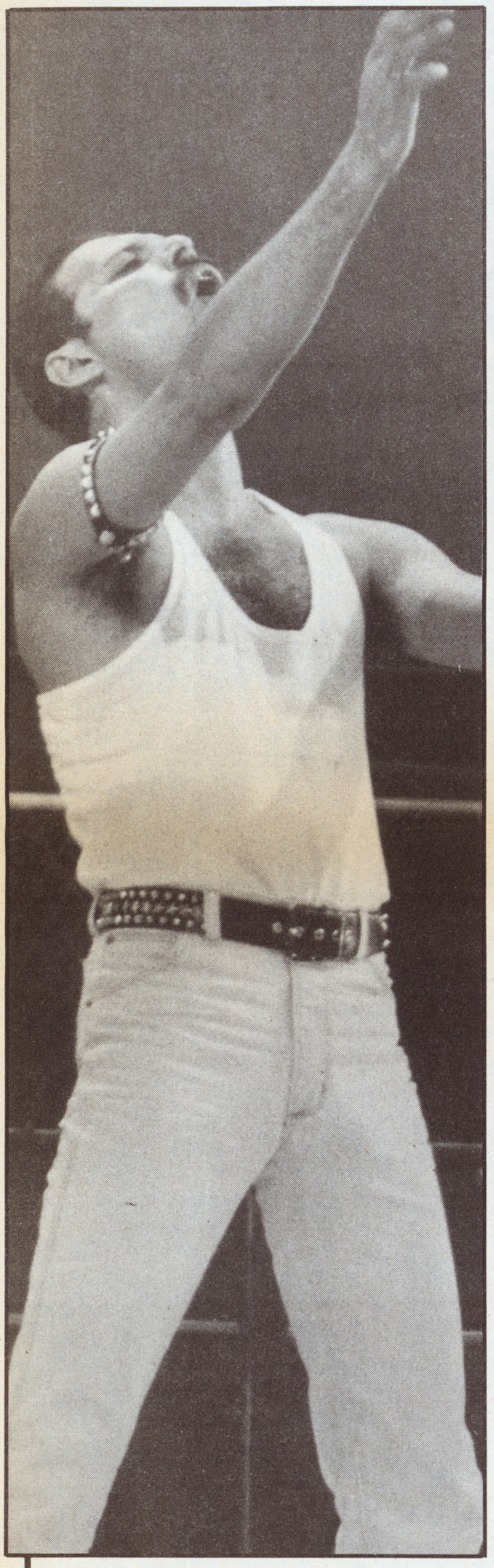
TWO IN HARMONY

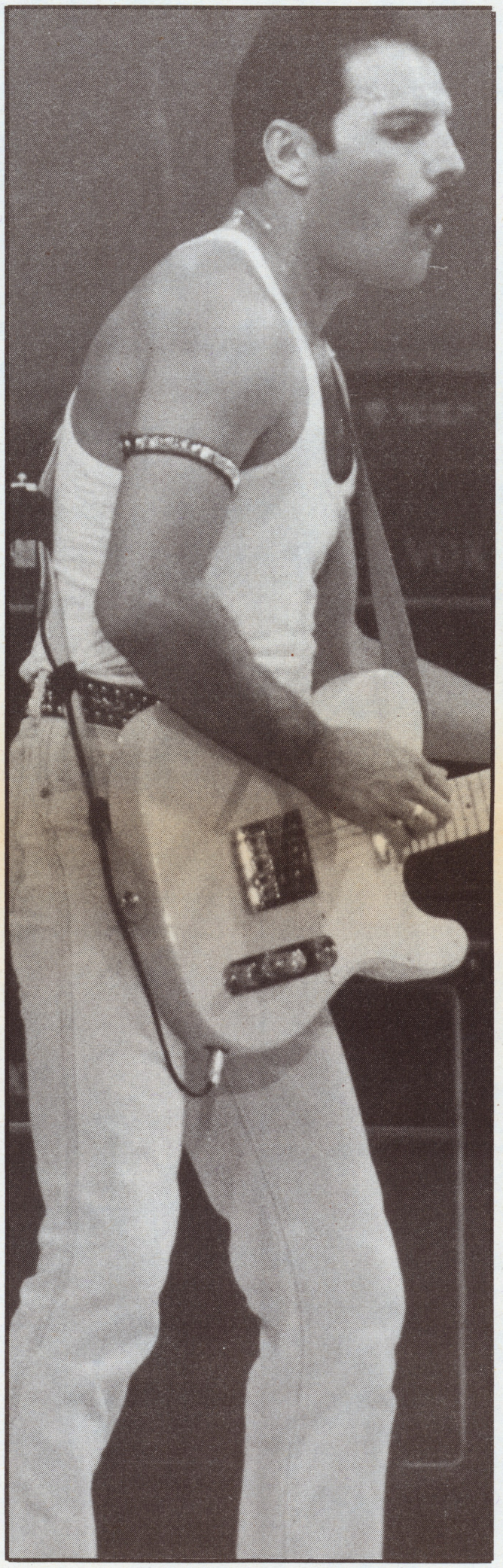
● Alison Moyet and Paul Young go into a surprise duet with the soul classic "That's The Way That Love Is" to everyone's delight. Paul had introduced Alison as "a very special lady." Millions across the world agreed wholeheartedly with that.

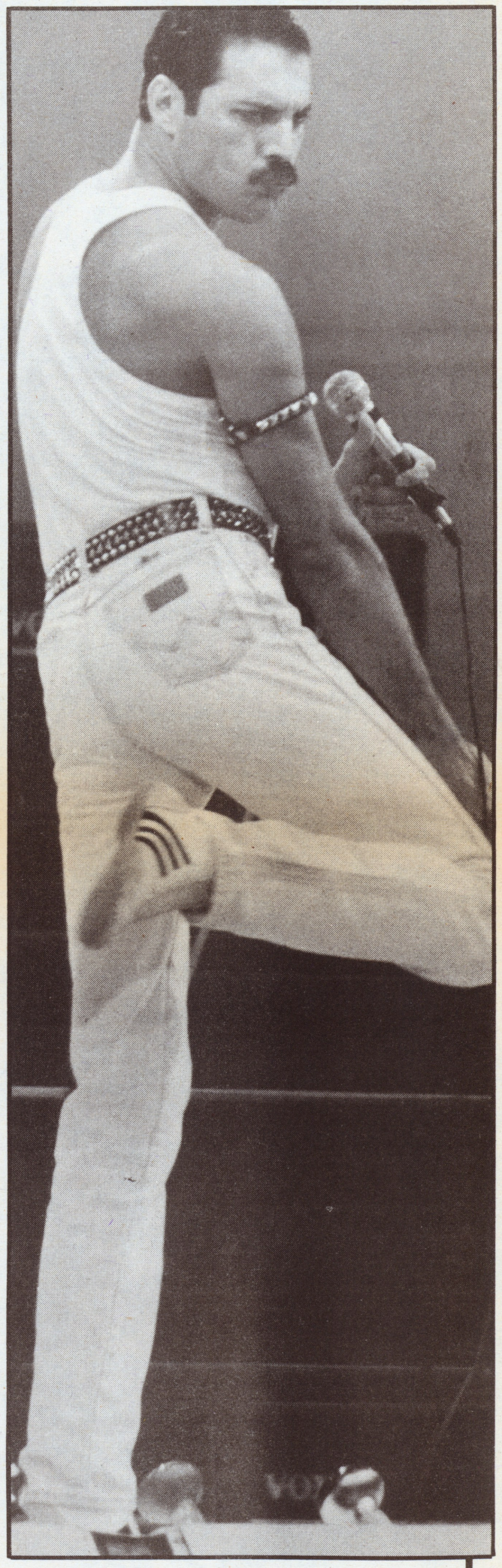
●DAVID BOWIE: "Many more millions of pounds over many more years are needed to get anywhere near alleviating Africa's misery."



THE SHOW-STEALER







●IT WAS, everyone agreed, the performance of the day - a strutting, posturing, completely over the top exhibition from the amazing Freddie Mercury which had the vast crowd enthralled.

The roar was huge enough when Queen were announced. When they swung into "Radio GaGa," the atmosphere became electric.

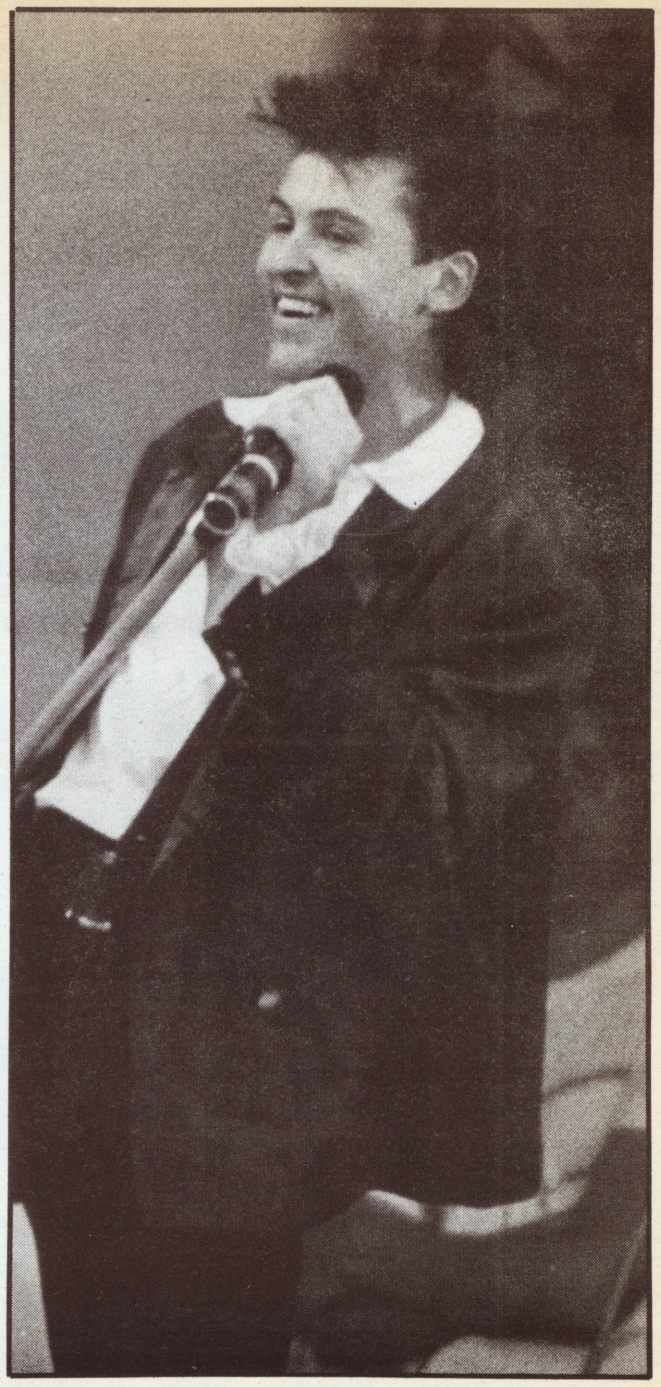
Spinning across the stage like a brilliantined catherine wheel, twirling the mike like a demented majorette, Freddie took Wembley by storm. As 72,000 clenched fists ecstatically punched the air in time to the music, Queen achieved the impossible by raising the temperature in that sweltering stadium still more.

Even the TV viewers at home felt exhausted by the time the group's slot had finished.

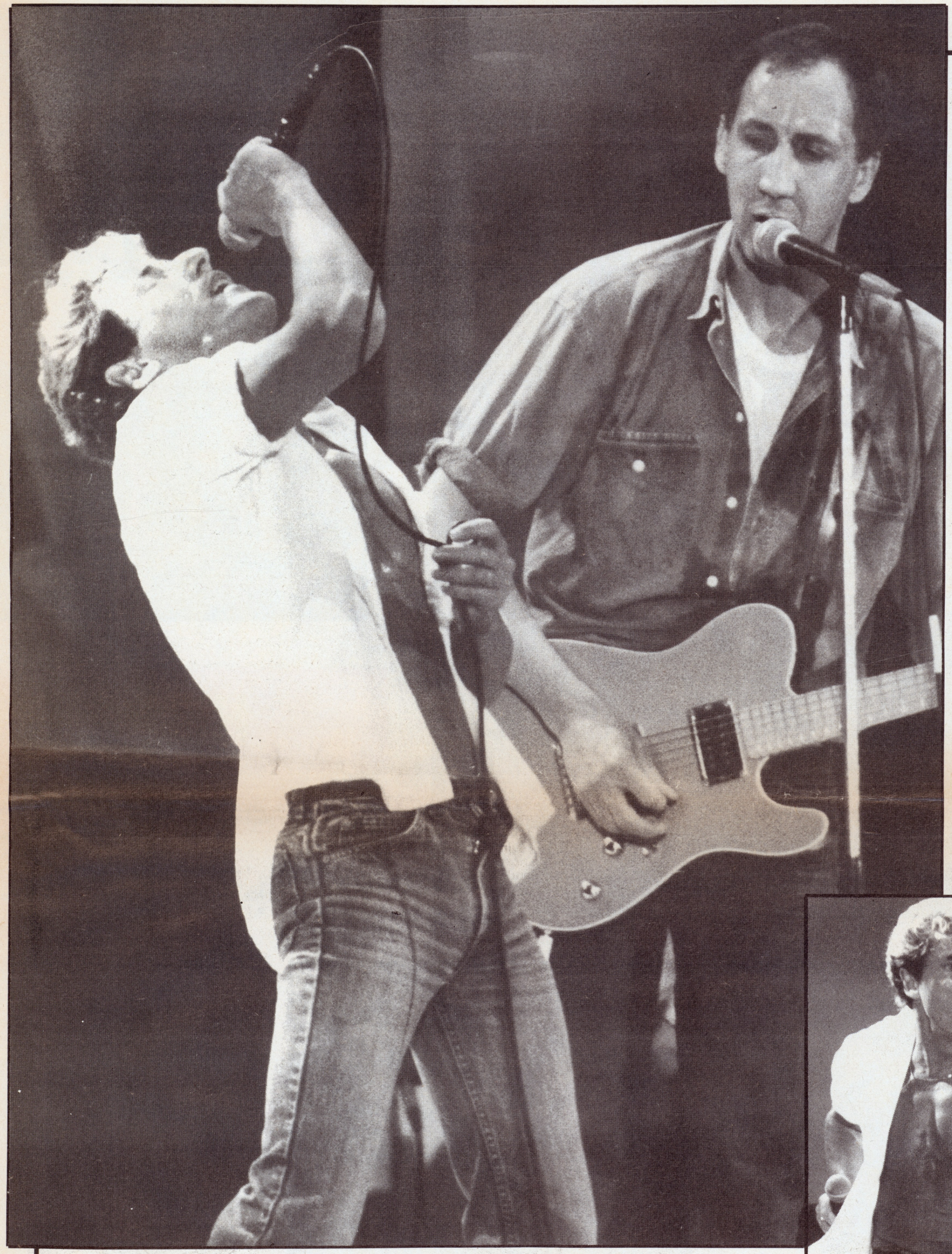
Pictures (left to right) 2054-25, 24, and 23. Picture on opposite page 2054-2.

●**ABOVE AND RIGHT: Paul Young sets Wembley swinging with "Do They Know It's Christmas?" and "Come Back and Stay" before going into his surprise duet with Alison Moyet.** - Pictures 2054-38 (above) and 39

LIVE AID SPECIAL



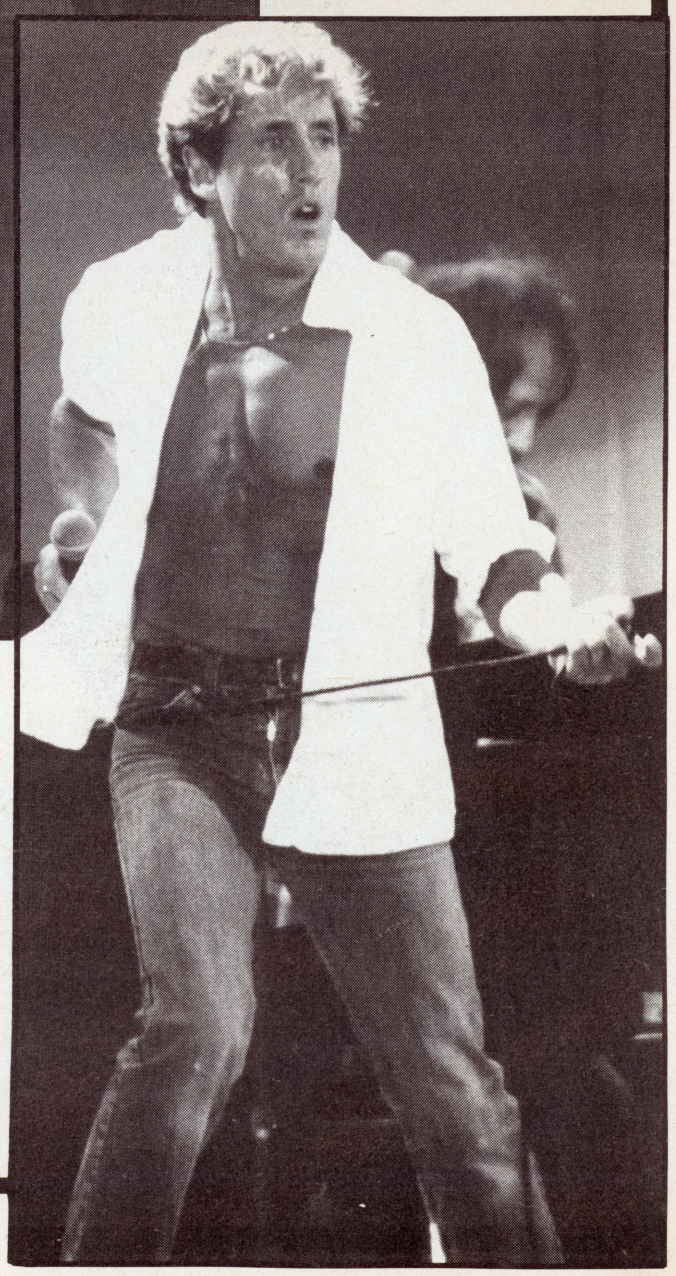
●**LEFT: The ever-popular Sting, who warmed the audience up with a solo version of "Message in a Bottle" and "Roxanne" before joining Phil Collins.** - Picture 2054-19



WHO'S WHO

●They've been around for a few years now, but Roger Daltrey and Pete Townshend can still pull all the old tricks out of the bag to thrill the crowds. - Pictures 2054-36 (left) and 34

LIVE AID SPECIAL



JUST ONE MORE TIME

LIVE AID SPECIAL

THE WHO went back on their word to appear at Wembley — then almost failed to appear after all.

After splitting two and a half years ago, the band vowed never to re-form or appear live together again.

It was only the persuasion of Bob Geldof and the strength of the Ethiopian cause that prompted Roger Daltrey, Pete Townshend and Co to say: "One last time."

But minutes before they were due to bounce on stage, a row broke out that threatened the comeback.

In the end, they reluctantly agreed and after rather cautious beginnings with "My Generation", showed more than a glimpse of why they were one of the best bands of the Sixties and Seventies.

Songs such as "Pinball Wizard" and "Won't Get Fooled Again" stirred the crowds into a frenzy of excitement.

HELPING T

●LEFT: Sade, the day's first female performer, who wowed the crowds with her backless dress as much as her singing.

- Picture 2054-12

●BELOW LEFT: Nik Kershaw, looking as though he's about to lose himself in a forest of mikes and drums.

- Picture 2054-13

TO FEED THE WORLD

●BELOW: The man who made it all come true, Bob Geldof, whose sheer drive cut through red tape to mobilise the world of pop as never before.

- Picture 2054-16

●RIGHT: A full-power and smartly-suited David Bowie treats the Wembley crowd to a selection of his great hits.

- Picture 2054-18

●BELOW: The McEnroe touch from Dire Straits guitarist Mark Knopfler, sporting a bright red headband against the heat.

- Picture 2054-14

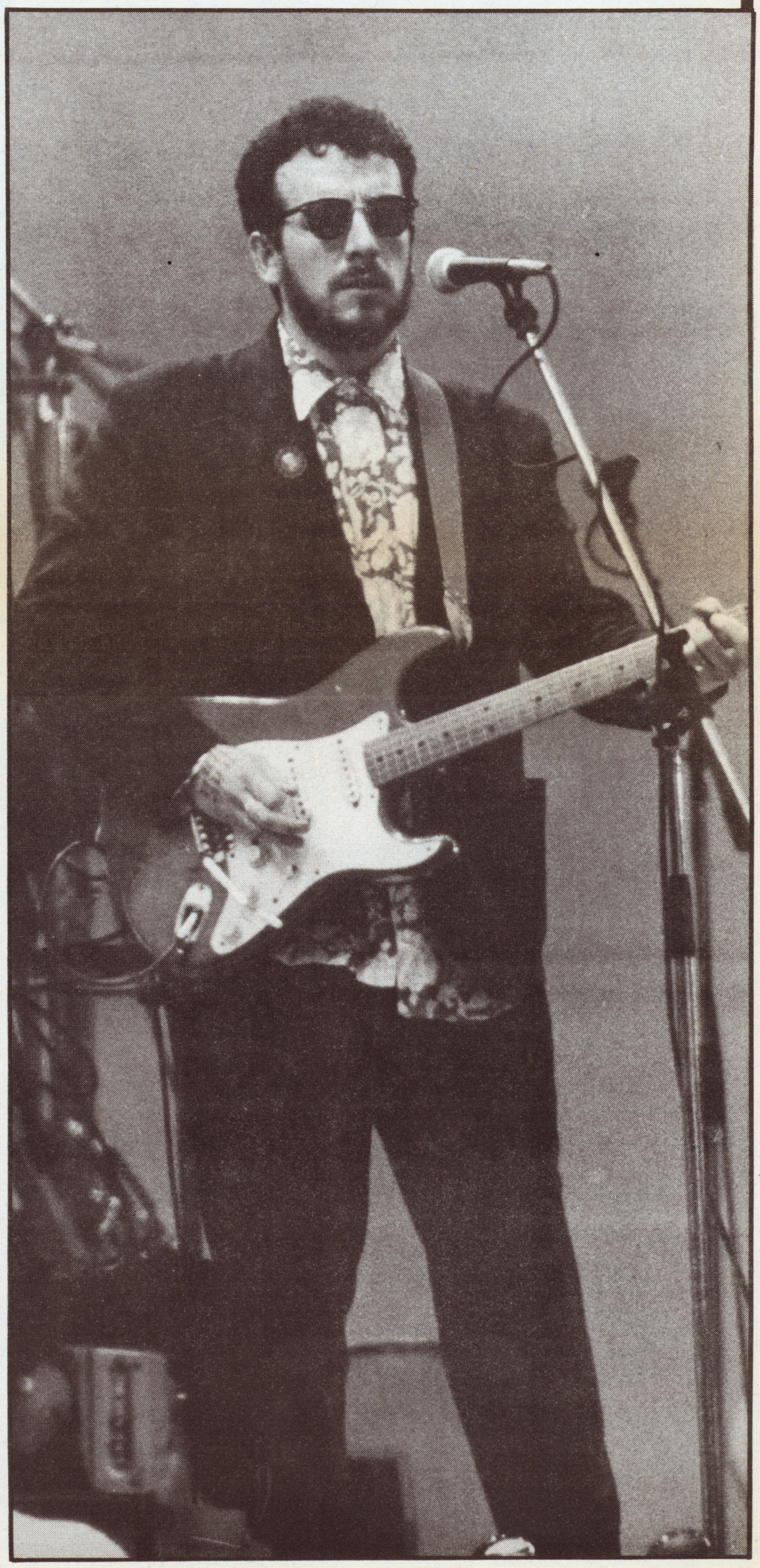
●**ABOVE: Nik Kershaw goes through "Wide Boy."** - Picture 2054-41

●**BELOW: Putting a Sting into the Dire Straits slot.** - Picture 2054-45

ELTON, ELVIS, AND A TOUCH OF FINE STYLE

●LEFT: Not a Chinese mandarin, but the irrepressible Elton John in his latest exotic outfit. - Picture 2054-40

●BELOW: Elvis Costello takes the audience down a poignant memory lane with "All You Need Is Love." - Picture 2054-43

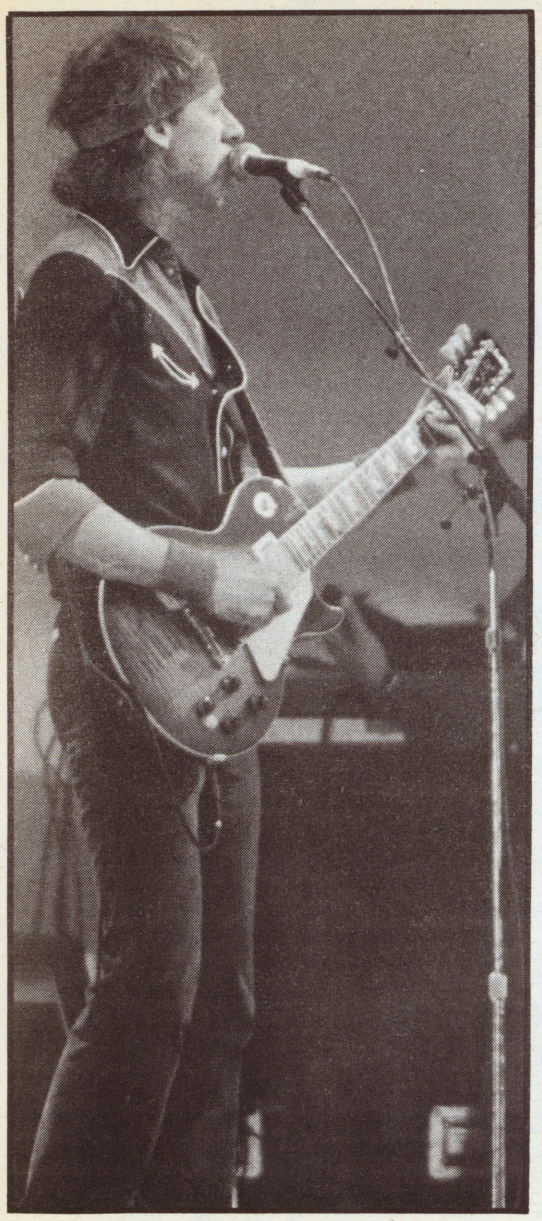


●BOTTOM LEFT: The Style Council's Paul Weller, occupying the day's second slot. - Picture 2054-42

SOME STATUS

●It was probably the most appropriate song to start an unforgettable day - "Rockin' All Over The World" from the legendary Status Quo, with Francis Rossi leading a joyful throng who at times almost drowned out the band with their enthusiasm. - Picture 2054-46

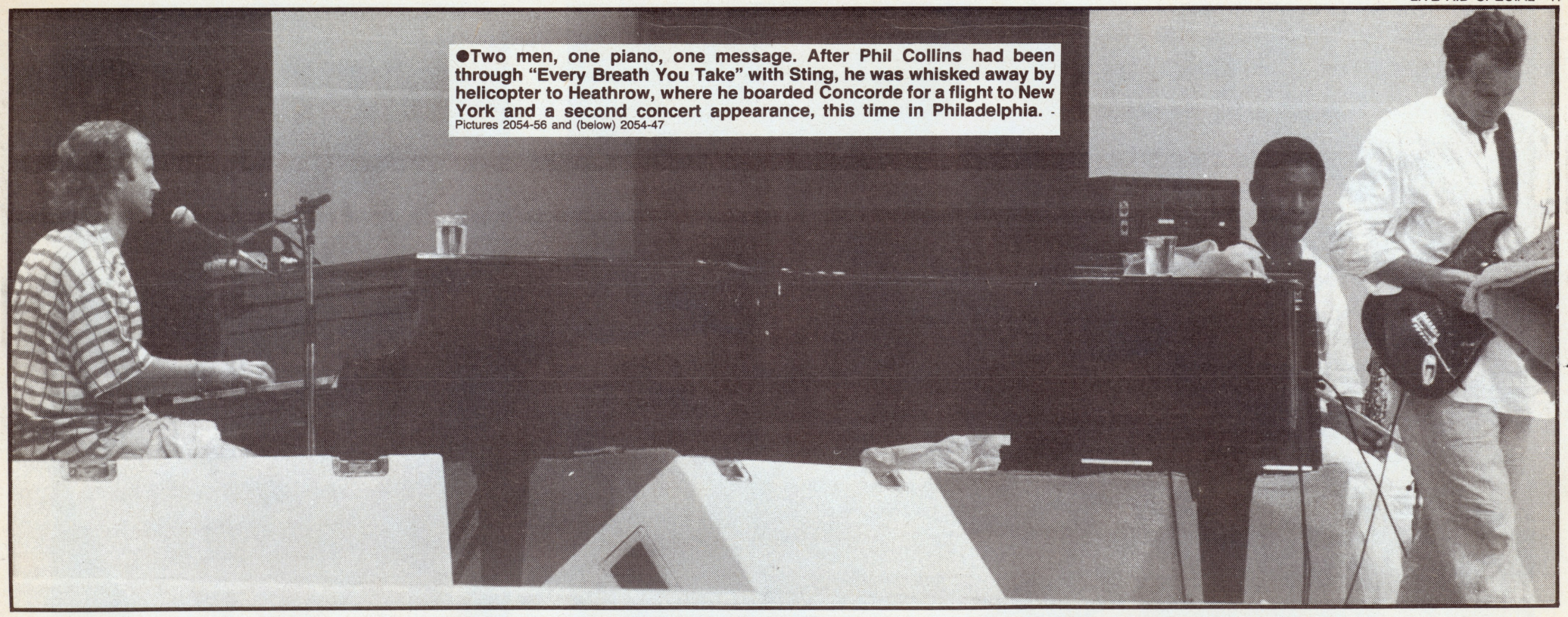
LIVE AID SPECIAL



●LEFT: Dire Straits' Mark Knopfler gets into his stride. - Picture 2054-44

LIVE AID SPECIAL

●RIGHT: U2's Bono eventually left his mike to jump over a barrier in front of the stage and join a girl in the front of the audience in an impromptu smooch to the music. - Picture 2054-30



●Two men, one piano, one message. After Phil Collins had been through "Every Breath You Take" with Sting, he was whisked away by helicopter to Heathrow, where he boarded Concorde for a flight to New York and a second concert appearance, this time in Philadelphia. - Pictures 2054-56 and (below) 2054-47

●LEFT: Roger Daltrey and Pete Townshend pour body and soul into their number. - Picture 2054-35

LIVE AID SPECIAL

IRELAND'S PRAISE FOR HER SON OF ACTION

The extravaganza that linked two countries by satellite and reached out to more than a billion people was a triumph for all involved.

Bob Geldof, the singer who pricked the world's conscience, described it as "the fulfilment of all my dreams."

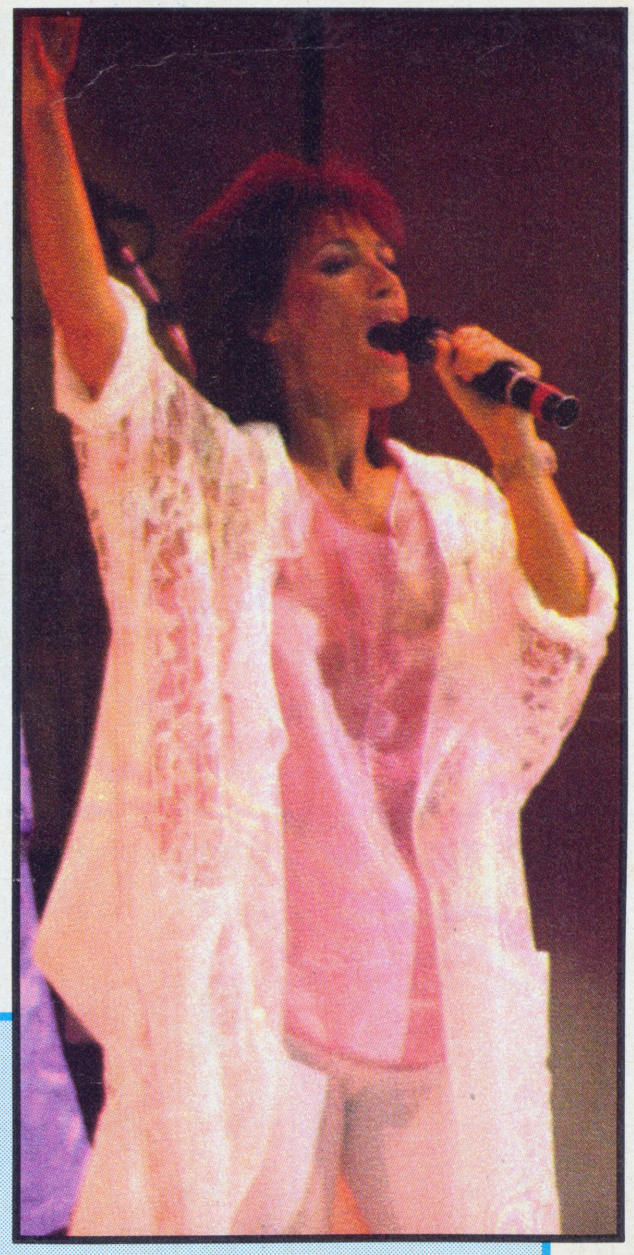
After watching the climax of the American event, he said: "Our concerts were trying to keep the starving alive. Now let's give them a life."

His sentiments found backing in all quarters as he outlined his aim to see much of the money going to long-term aid such as irrigation projects and the provision of vehicles to distribute food.

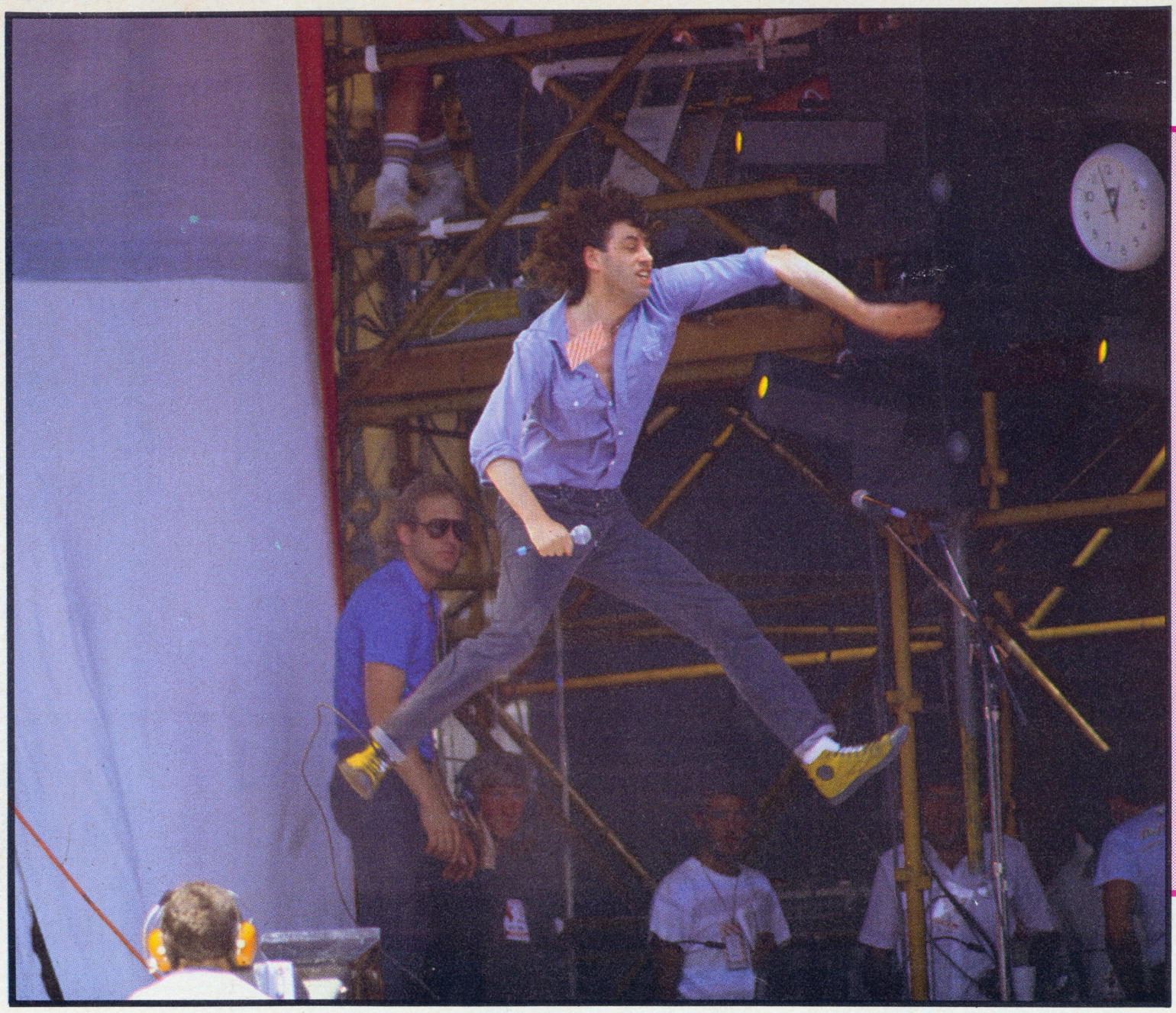
There was particularly strong support in his homeland, the Republic of Ireland, where more than £3m. was donated to famine relief, representing almost a pound per head of population.

The money included £250,000 from the Irish Government, whose Premier, Dr. Garret Fitzgerald, said he would be giving official backing to moves to have the Nobel Peace prize awarded to Geldof for his efforts.

●Elton John, as colourful as ever, sports a strange new style in feathered headgear to go with his smoking jacket. - Picture 2054-53



●Kiki Dee, who joined the old master for a re-run of their 1976 chart-topper, "Don't Go Breaking My Heart." - Picture 2054-54



JUMPING FOR JOY

●Well might he leap with the sheer exhilaration of it all. Bob Geldof is watching a dream come true as the clock ticks away another gloriously successful hour and the cash flowing in from around the world mounts to that incredible £50m. total.

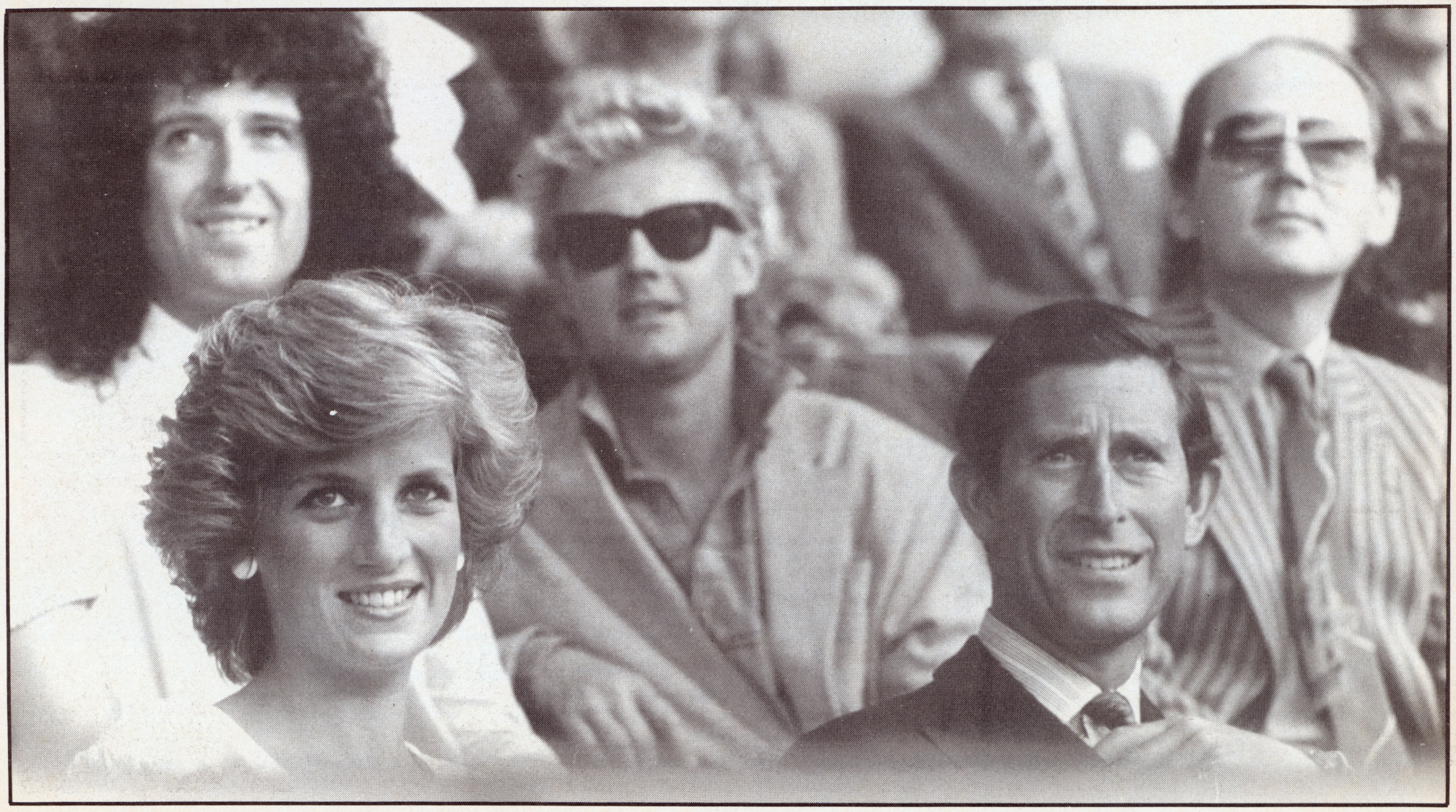
●George Michael: "It's the first thing for ages I've been nervous about, but I just hope we can help raise lots more money."

- Picture 2054-11

TEARS, JOY, AND A

●**ABOVE: A sea of goodwill at Wembley as 72,000 people watch the Coldstream Guards herald the arrival of the day's royal guests.** Press Association photograph.

●**BELOW: The Prince and Princess of Wales settle down in the royal box to watch Status Quo after declaring the rock marathon under way.** Press Association photograph.



SENSE OF PURPOSE

IT WAS a day of tears and joy when the haves remembered the have-nots.

Tears flowed freely when the music stilled after four hours and the huge stage screen changed to a picture of a pathetically tiny Ethiopian child.

As he struggled to rise to his feet on matchstick legs, then fell back clumsily to the parched earth, the message struck home with brutal clarity.

The watchers were the future of the West. What they were looking at was the future of Africa unless something was done, and quickly.

A girl in the huge audience sobbed uncontrollably on her boyfriend's shoulder. He looked wide-eyed at the screen and swallowed hard.

The music started again and gradually the joy returned, renewed this time in the knowledge that all this sound and talent was aimed at helping that child and millions like him.

For a day, the sometimes fickle and often temperamental world of pop cast egos aside and dedicated themselves to a united action which shamed the world of politics and bureaucracies.

It was simple, direct, and effective and the fans loved it. They roared, sang, and clapped their way through another six hours of music.

The tears returned in the closing minutes when the entire Live Aid cast climbed on stage for a last rendering of "Do They Know It's Christmas," the song which started it all last December by raising an incredible £8m. for famine relief.

Then the haves went home. But now they had all ensured, performers and audience alike, that the have-nots would not easily be forgotten.

LIVE AID SPECIAL

●RIGHT: Some went topless, some had bikinis, many carried cameras, and all wore smiles as the sunshine day progressed. Press Association photographs.

WHY THEY WERE THERE

A lifetime of rock squeezed into 16 unbelievable hours

IT WAS the concert to surpass all others and the rock event that had everything.

One fan spoke for everyone afterwards when he said: "Any gig I go to see from now on will be an anti-climax. It just won't be the same."

The most ardent of rock supporters will not see as many acts or performers in a lifetime as took to the stages of Wembley and Philadelphia for 16 hours on that brilliant summer's day.

With the odd, notable exception, there was the encyclopaedia of rock music lined up before everyone's eye's.

And like a good wine, it proved easy to become drunk with the experience.

Bob Geldof, the Boomtown Rat whose vision inspired a piece of history, humbly described it as "the greatest day of my life."

To the end he was the reluctant hero. As his fellow rock stars lifted him high on their shoulders to lap up the applause of the fans he fought to get back down again.

It was where Geldof had remained since the first emotional pictures from Ethiopia were beamed across the world. With his feet firmly on the ground.

By PHIL TUSLER

The music, so important to the millions watching at home, was secondary to him. "It is not a pop concert. It is not a TV show. It is simply a means of keeping people alive," he said.

World of friends

Status Quo had given Live Aid a rousing start. And as the stars followed each other on to the stage it became easy to take the performers and their performances for granted. There were so many. Each so accomplished.

It was in keeping with the occasion that the fans did not distinguish between the acts. If they had their favourites, it did not show. They danced and sang along to them all.

The performers did not question their places in the running order of the greatest show on earth. They did not question the number of songs they were asked to perform.

Elvis Costello flew from Russia to sing one song — an unaccompanied version of The Beatles' "All You Need Is Love."

Other stars such as Adam Ant and Howard Jones also cut their performances to a single hit for the sake of the tight timetable, which scheduled the concert to finish at 10 p.m. and was only ten minutes late.

The indelible impression on people's minds was unquestionably the rapport and friendliness which lasted the whole time. Fans exchanged jokes, small talk, addresses, even tears.

It was not surprising that the equipment took on a life of its own on occasions. What was surprising was that the gremlins did not invade the technology with more regularity considering the huge task.

The Boomtown Rats, with Geldof giving his all to produce one of the liveliest performances of the day, had their third song, "Rat Trap", ruined by the microphone packing up.

Sade, The Who, Bryan Ferry, and Paul McCartney, giving his first performance since the death of John Lennon, suffered similarly yet battled through like true professionals.

The United States, in the shape of the huge J.F.K.Stadium, joined the fray at 5 p.m. yet the only area in which the Yanks got the better of the Brits was in their 90,000 attendance.

The American acts, with exceptions such as the excellent Beach Boys, were so low key that the Wembley audience resorted to hurling water cups and an orange teddy bear for their thrills.

When Julian Lennon failed to appear with Sting and Phil Collins during the afternoon, a buzz went around the stadium that perhaps the Beatles would appear at the end for the reunion to beat all others.

Unfortunately it was not to be. As so nearly wasn't Paul McCartney in his comeback performance of "Let It Be", which was meant to have been the emotional finale to the show.

Luckily, after a chorus of slow hand-clapping, the stage crew returned the McCartney voice to its rightful place and Wembley resounded with 72,000 refrains.

A MOMENT OF TRIUMPH

... and a man with the world at his feet

●AS MUCH as July 13, 1985, was a day for the world, it was a day for Bob Geldof, the man who made it all come true.

It began with a fanfare from the Coldstream Guards at noon as he accompanied Prince Charles and the Princess of Wales into the royal box.

It continued when he took the stage with the Boomtown Rats 43 minutes later, with the crowd roaring its approval as he told them: "I've just realised today is the best day of my life."

It ended with the 31-year-old Irishman exhausted and admitting that he and quite a few others were crying at the finish.

Even then, it was obvious that the original target of £10m. had been well exceeded. Few, however, expected it to reach the staggering £50m. which was being estimated in the next few days.

The money had rolled in. The world's sympathy had been aroused. One man and his friends had proved that you could still move mountains with a whole lot of faith, hope, and charity.

They had done their bit and more. Now it was up to the world to make sure that the starving millions were not forgotten in a few more months.

THE DAY THE WORLD SANG OUT

THE GREATEST live concert in the history of rock, watched by about 1.5 billion people, had pundits raving over individual performances.

Stars overcame a few minor technical problems to each give their all for the Live Aid cause that grabbed the attention of the world.

With it came the inevitable comparisons and verdicts on the rich array of performers that held Wembley Stadium spellbound for ten solid hours.

One thing critics were almost unanimous about was that Queen — and in particular Freddie Mercury — stole the show with a stirring 25-minute bout of sheer exhibitionism.

Mercury strutted and stomped around the stage like the world class performer he is and held the attention of the Wembley crowd from beginning to end.

Stars such as Paul McCartney, Brian Ferry, and The Who, appearing live for the first time in years, showed they had lost none of their ability — even if their beginnings were a little rusty.

While David Bowie and Mick Jagger were performing live on either side of the Atlantic, they came together via video for a marvellous version of the Sixties hit Dancing In The Street.

The only disappointment was that the day had to end at all — as it did to the emotional strains of Band Aid's "Do They Know It's Christmas." - Picture 2054-9